

YEW YORK, May 3.-Our Salt Lake bunch of travelers this way has enjoyed some rare reunions with the Utah colony in Notham, especially with the Eastons hose home forms the music center of the metropolis for all Utahns here resident. Genial Bob, though he has given up the stage for "good and aye," as he puts it, and devotes his attention to the Brazilian Diamond Mines company, of which he is secretary, still takes good care of his rich voice, and is singing better than ever. He has some influential New York friends among the Scotch colony who, at their gatherings, go wild over his rendition of such old gems as "Rothsay Bay," "Highland Mary," "The Maid o' Dun-dee," "Loch Lomond" and the string of others of undying fame which only Easton knows how to sing.

"THE MERRY WIDOW."

"THE MERRY WIDOW."

We descended in a body on "The Merry Widow" the other night and came away just a little disappointed. Perhaps the thing had been overboomed, and our anticipations had mounted a little too high, but the fact is that we have seen a number of things here which have afforded us creater pleasure, notably "The Witching Hour," and "The Merry Widow" only ranks as respectable second in our list of headliners. Of course it is a headliner, Lehar's enchanting music and Savage's gorgeous production would always ensure that, but the standard of the leading people was below expectations, there was too much dialogue and too little music, the creation is really a musical play and not a dialogue and too little music, the creation is really a musical play and not a comic opera—the story is much thinner than we had expected to find such beautiful music wedded to, while the suggestiveness of the last act—not the widely advertised dancing episode—but the scene in the Parisan hurdy gurdy house is loud enough in places, to be—well, deafening—that is, to wild western tastes; here, it is one of the things that insures longevity. The three principals were Madam Abarwestern tastes; here, it is one of the things that insures longevity. The three principals were Madam Abarbanelle, the merry widow, a chic foreigner who is only a fair singer, and whose butchery of the King's English Reeps one on a constant strain to catch the story; Donald Bryan, the tenor, who can act and dance but whose singing gave Bob Easton and the rest of us the fidgets, and the familiar R. E. Graham of Minnie Palmer and "Florodora" days, whose comedy methods Salt Lake always found all wood and a yard wide, and who does not improve with age. Why Savage, with the prodigality he lavished on dresses, scenery, costumes and chorus, should not have been a little more particular about his leading singers, is a puzzle. They tell us that Ethel Jackson, the original widow, who is now resting is somewhat better than the very plain foreign girl who now essays the role, the original widow, who is now results, is somewhat better than the very plain foreign girl who now essays the role, and Salile Fisher, who was at one time considered for the part, tells us that Mr. Savage frankly said he wanted acting first, singing second. But "The Merry Widow" is the rage, and its Merry Widow" is the rage, and its work walts with the accompanyenchanting waltz, with the accompany ing "business," and its glitter and gor-geousness, will keep it the rage for an indefinite term. George D. Pyper of the Salt Lake theater is now here arranging for a visit from the production next year, so you will be given a chance to rende your verdict upon it.

"THE WITCHING HOUR."

Another thing, let us hope Mr. Pyper may carry home in his booking list next year is "The Witching Hour." Nothing year is "The Witching Hour." Nothing more beautiful than this play has been given the American stage in years, and Thomas in it shows his genius even more markedly than he did in his well remembered "Alabama" and "Arizona." The feature of the New York presentation is the justice of the supreme court, played by Russ Whytal, who came out starring in Salt Lake years ago with unfortunate results, and who now plays with a tenderness years ago with information that remains, and who now plays with a tenderness equal to that of the lamented Stoddard himself. The reading of Bret Harte's migonette poem was a dream of delight. Jack Mason plays the leading part well, but Whytal takes the palm from him.

BAD DAYS ON THE RIALTO.

An old friend, Laura Nelson Hall, has forged to the front in Clyde Fitch's datest creation, "Girls." This play, "The Witching Hour," "The Thief" and "The Merry Widow" are among the few which are drawing crowds. All the other houses are hanging out signals of "distress," and the number of unembleved are sent to the sent the sent to the sent the sent to "distress," and the number of unemployed actors and actresses to be seen along Broadway on sunshiny days is a most deplorable and pathetic spectacle. As we close, Mr. Pyper furnishes a postscript in the announcement that "The Thief" production goes west from the Lyceum theater, calling at Salt Lake in June. This is Daniel Frohman's pet presentation of the past season, and his wife, the beautiful Margaret Hilington, plays the leading fearer. garet Illington, plays the leading fe-male part, Kyle Bellew having the op-posite role. It is a rare dramatic treat, and one whose visit Salt Lakers can await with many pleasurable anticipa-tions. The Sait Lake Theater will have an important attraction next Monday



MR. MANTELL AS KING LEAR. At the Salt Lake Theater.



MR. MANTELL AS RICHELIEU. At the Salt Lake Theater Thursday N ight.

night in the engagement of Mr. Mantell, who will appear under the direction of Mr. William A. Brady, in a repertoire of Shakespere's most impressive tragedies, Mr. Mantell enjoys the unusual distinction of being the one tragedian of our day to devote himself almost exclusively to the Shakesperian drama. During his engagemen. Mr. Mantell will appear in some of the most powerful heroic roles known to the stage, the only play not by Shakespear being. "Richelleu," Bulwer Lytton's romantic drama. The arrangement of roles is as follows: Monday night, "King Lear;" Tuesday night and Saturday afternoon, "Macbeth;" Wednesday afternoon, "Macbeth;" Wednesday night, "The Merchant of Venice;" Thursday night, "Richelleu;" Friday night, "Othello;" Saturday night, "King Richard III." night in the engagement of Mr. Mannight, "Othello;" Saturday night, "King Richard III." Mr. Mantell's supporting company

Mr. Mantell's company for many sea-Mr. Mantel's company for many sea-sons; Lillian Kingsbury, who has been associated with Mr. Mantel's company for a number of years; Lella and Loraine Frost, who play the his-torical boys of Shakespear's tragedies; and Josephine McCallum. Among the men are three who have been leading men in other important com-panies. Francis McGinn was with panies. Francis McGinn was with Mansfield and was the featured leading man with Frederick Warde. Guy Lindsley was leading man with Mo-jeska. Others who may be mentioned are Gordon Burby, Franklin Bendted are Gordon Burby, Franklin Hendt-sen, Romaine Callender, Hamilton Mott, Henry Keefer, George Stillwell, Walter Campbell, Andrew Byrne, Pe-ter Agnew, Watts Cale, John Nathan, Gould Sears, Gilbert Sells and Allen

The night performance, it is announced, will begin at '8 o'clock sharp, and the afternoon performance

For the coming week the Orpheum promises a bill of superior excellence, a bill on which there are several fa-vorite American and European acts. Charles E. Evans & Co, are the head-liners and present George Arliss' farce entitled. "It's Up to You," William." The playlet is said to be a scream from start to finish. Some critics have said of Mr. Evans' act that it might well serve as a model of what a legitlmate offering for the vaudeville stage should be. Next on the bill comes Salerno, who is billed as the most deft and dexterous of all jugglers and if press notices are to be relied on this act borders closely on to the marvelous. Dalsy Harcourt comes direct from the English amusement halls with a line Evans & Co. are the head-Daisy Harcourt comes direct from the English amusement halls with a line of the latest, up-to-date catchy songs. She promises to make good in her entertaining act. Then comes Mabel Maitland in old southern negro stories. It is said of her that she is in a class of her own. She has an entirely new repertorie of anecdotes. Lew Wells appears in monologue and saxophone eccentricities. Mr. Wells is a mologist, but not of the usual variety. His act has the reputation of being novel and unique. Markin is an acrobat and contortionist who has a world wide reputation and on all the bills where he appeared he has always been an attraction. No Orpheum bill would be complete without the kinodrome, and this week the films are said to be excellent, and Willard Weihe's orchestra of course will round out and complete of course will round out and complete

From all indications the appearance of the Eari Burgess company of players at the Grand for the next few weeks will be even more successful than the Lorch engagement which closed this week. The Burgess company arrived here Thursday and is presenting through tonight, "The Queen of the White Slaves." Mr. Horace V. Noble, leading man of the company is an actor of a captivating personality. With the two are associated a company of 16 players who have been with Mr. Burgess several seasons. Next week the Burgess company will appear in "Convict 999."

The play will be presented under the personal direction of Mr. Noble and is in four age, and 12 seasons, with The play will be presented under the personal direction of Mr. Noble and is in four acts and 12 scenes, with special scenery constructed for the production.

For the benefit of the Chelsea fire sufferers, which is to be given in Bos-ton soon, Rose Stahl will appear in the second act scene from "The Chor-ve Ledg" us Lady.

Europe at present is the one being shown under the name of The Gras-sis." a remarkable musical act, in which mystifying illusions play a unique part

Owing to the great success of his play, "The Honor of the Family," at the Hudson theater, Otis Skinner has cancelled a contemplated trip to Eur-ope, and will remain at the Hudson far into the summer.

Edmund Breese, the original John Burkett Ryder of "The Lion and the Mouse," will be seen next season in "The Nebraska," a new play by Edith Ellis, and under the direction of Henry B. Harris.

Instead of a tour through Europe this summer Henrietta Crosman will spend her vacation in northern Canada in the Temagami region, hunting and fishing with her husband and small

Robert Edeson, appearing in "Class mates," will discard railroad trains or his forthcoming New England tour and will make the 18 cities in which he is to appear in his new 40-horse power automobile.

Florence Roberts, who is being presented by Henry B. Harris by ar rangement with John Cort in "Zira" and "Sham," will have a new play next season. She will in all probabil-ity open in New York City in the early part of October.

Eugene Jepson, the popular character actor, is making such a fine success in vaudeville with George Ade's "The Mayor and the Manicure," that the Shuberts have offered to star him next season if Mr. Ade will provide a three-got company to suit him. three-act comedy to suit him.

New productions now in preparation New productions now in preparation for Henry E. Harris for next season are "The Nebruskan," by Edith Ellis; a new play by Charles Klein; "Pierre of the Plains," by Edgar Selwyn; "The Bell of Liberty," by Martha Morton; and a new four-act play by Elmer B. Harris.

Fanny Rice, who was such a hit ere at the Orpheum last season, makes her final appearance in vaude-ville June 6, at Columbus, O. Next season she will tour the large citles in an elaborate revival of "At the French Ball," a musical comedy in which she started several years ago with remarkable success. with remarkable success.

Will H. Gressy and Blanche Dayne, fter a short engagement in San Fran-isco, sail for Honolulu and the orient for a short vacation, the first these popular artists have had in many years. Directly upon their return they will continue to play the balance of the Orpheum circuit, including the theater here. theater here

Cable information has reached the New York offices of the Orpheum cir-cuit, of the sailing this week on the Cunarder "Lusitania" of the famous original "Grigols Ns Aerial Ballet," hich comes here early next seaso New York. This graceful and picturesque novelty was a sensation last sea-son at the New York Hippodrome, and this winter it has been a permanent feature at the Empire Music hall and

William H. Dillon, who is well known in the leading vaudeville theaters, is truly a versatile genius. He can play any role from "leads" to the piano, is writing a comic opera, has written number of popular songs, and is inte-sted in a theater at Courtland. N number of popular songs, and is inter-ested in a theater at Courtland. N. Y. It is rumored that Mr. Dillon will spend his spare moments lecturing in the morning, a la Bert Levy. Fifty-seven ways of becoming famous is the ten-tative little of his talk.

many actresses, both in vaudeville and is in four acts and 12 scenes, with special scenery constructed for the production.

THEATER GOSSIP

The fourth annual benefit of the Actors' Society of America, which was given at the Hudson theater on April 21, realized something over \$1,600.

English Audiences Are Worried by Ade's Slang

ONDON, April 29.-If "The College Widow," which Henry W. Savage, that astute American manager, is presenting in Lonmanager, is presenting in London has taught the native Britisher anything it is that the American language, as regards certain purple patches of it, is a foreign tongue. The audience at the Adelphia, while keenly enjoying the show, are still struggling manfully with George Ade's "line of talk."

The management of the American farce have done all in their power to help the English theater-goer to some sort of an appreciation of American slang "a la Ade." For instance with slang a la Ade. For instance we every program they give a glossary explaining the plain-English English of such choice bits as "a web-footed rube," "cutting up didoes" and "sick the widow on him." But although this document is studied assiduously by the the widow on him." But although this document is studied assiduously by the audience I think they don't know any more after than they did before reading it. For one thing the dialogue and incidents move too rapidly for the mental processes of our British cousins. This, even despite the fact that the pace has been considerably lowered since the dress rehearsal. The players now take things slowly, judged from the American standard, to give the audience an opportunity of understanding some of the Chicago humorist's best efforts. But in vain. The audience goes into convulsions at every performance over the compelling humor of the play, the humor "that makes the whole world kin" and which is independent of the slang, but it does not and cannot appreciate the slang. The lines that were always good for a "laugh" in the United States here pass by unnoticed. It is all absolutely lost on the British audience. It rolls off their comprehension like water off a duck's back; "Stub" Talmage, who can't open his mouth without emitting a delicious piece of slang, gets ripples of encouraging mirth only from the a delicious piece of siang, gets ripples of encouraging mirth only from the Americans in the audience. But "Bub" Hicks, the "web-footed Rube" and the Hon. Elam Hicks, both of Squantum-ville, who wouldn't know a choice bit of slang if it came up to them in the street and shook them by the hand can't come on the stage without a burst of joyous rapture from the stalls, the pit, the balcony and the gallery. All the slang that even George Ade at his best is capable of writing could never have made the play a success if it did not have the elements of universal humor. delicious piece of slang, gets ripple

WEAKNESS IN HUMOR. It is the weakness in humor that will probably make a good deal of dif-ference between the London conception of "Way Down East" and that of "Mrs. Wiggs" and "The College Widow." The antics of Hi Holler the chore boy, and the tendency of the professor to sit on his hat and engage in other elementary diversions, did not in other elementary diversions, did not seem to make much appeal to the first night audience at the Aldwych Theater. We Americans in the audience enjoyed the pictures of farm life, but they were so different from anything known here that the English spectators seemed rather puzzled, and considerably bored by the trite story and the "heart interest," just as they were bored by the little touch of "heart interest" in "Mrs. Wiggs of the Cabbage Patch." Edward R. Doyle, the general manager for William A. Brady, learning that a condensed version of "Way Down East" is being presented in the music halls under the title of "Hearts of Gold," has instructed his attorneys to sue for damages as well as to at once stop any unauthorized versions of his piece. Mr. Doyle claims that Mr. Brady owns the sole producing rights in this country just the same as he has in the United States for many years past.

Miss Fannie Ward has helped along

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the English reputation of American acting in her production of Mrs. Humphry Ward's revised stage version of "The Marriage of William Ashe." By general consent of the critics, she was much better than the play. The version presented here was considerably different from the version given in America. The distinguished author of the book of which the play is a dramatization collaborated with Miss Margaret Mayo in peparing the play for English use. In commenting on this play in the "Telegraph," W. L. Courtney, editor of the "Fortnightly Review," made some observations on the dramatization of novels that are so much to the point as to be worth quoting.

"Again and again," he says, "it has been pointed out that between the art of the dramatist there lies a gulf so wide as hardly to be bridged over. It is not that the material at the disposal of each varies to an appreciable degree; rather is it that the manner of handling necessarily differs largely. About the work of the true playwright there is a directness, a concentration, an intensity which his brother craftsman is rarely, if ever, called upon to cultivate; he thinks in situations, he keeps his eyes fixed unfailingly upon the goal in front of him, he goes straight to the desired point. By a gesture, by a look, in a flash of silence more eloquent than speech, he is able to express as much as the novelist will in a dozen pages or an entire chapter. No better advice was ever given to the tribe of adapters than that, if they would reduce a published story to dramatic form, their first step, after reading the book, should be to throw it away altogether, and use only the central idea. Absolute loyalty to the original author is, indeed, not infrequently the least valuable asset that a maker of plays can possess in such instances."

SHAW'S LATEST PLAY.

George Bernard Shaw has been read-

SHAW'S LATEST PLAY.

George Bernard Shaw has been read-ing his new play, "Getting Married," to the company at the Haymarket, and has been cutting it up into acts. He is has been cutting it up into acts. He is said to have written it originally in one unbroken stretch. The green room gossip is that when the play is produced on May 12, we are to have something in Shaw's best vein with a strong idraniatic situation in it. Although Granville Barker has come back from New York he is not going to appear in Granville Barker has come back from New York, he is not going to appear in the play, and is said to be yearning to begin work on another play of his own, and Henry Ainley is to have the part that had been set aside for Barker. It is characteristic of Shaw to choose one or the other of these young men to represent the part of a bishop with a grown-up family.

CRITICS ARE SEVERE.

has the Haymarket until the Shaw play comes on, is coming in for much criticism, and the play written for her by Sydney Grundy, "A Fearful Joy," is coming in for even more criticism.

W. J. Locke's experiment of turning his not-allogether, successful when the state of the state W. J. Locke's experiment of turning his not-altogether-successful phantasy, "The Palace of Puck," into a light opera, appears to have been worth making, according to accounts that come from the provinces, where the opera was produced last week. It will be put on here at the Apollo as soon as it is pollshed into form. Mr. Locke says, however, that the stage is not going to tempt him away from novel writing, and that he has two or three books in mind on which he is much more keen than on any stage scheme.

Sara Bernhardt says she has a number of new plays in hand, and that she ber of new plays in hand, and that she hopes to come over to London again soon, but that she has no idea at pres-ent whether or not she will be making another visit to America.

JOHN AVA CARPENTER.

In the meantime Mrs. Langtry, who

SALT LAKERS IN GOTHAM.

pecial Correspondence

YEW YORK, May 5 .- Monday last, on invitation of Mrs. Fisher and Miss Sallie Fisher, Mr. and Mrs. H. G. Whitney and Mr. and Mrs. R. C. Easton made the trip to Port Washington, L. I., the country home of Mrs. Fisher and her daughter, for a two days' visit. The spring being advanced, the country never looked more beautiful. From the hotel St. Charles, West Forty-ninth street, the party was started off in Miss Fisher's private automobile, she being a most expert driver and familiar with all the country reads along the portfarm part country roads along the northern part of the island. The run was made in one hour and a half, and the excellent country dinner being over, the after-noon was devoted to sightseeing from an automobile. Naturally the place most desirous of being visited was Sagamore Hill, the country home of Presi-dent Roosevelt, and in that direction our hostess turned her attention. Through the most romantic and greenest of spots we traveled. Places of interest at every turn met the eye and interest at every turn met the eye and chief among them "Roslyn," the little green village whose grassy lanes wind in and out among the low hills and perched upon one of its commanding knolls stands a glant old house, the one time home of that naturepoet, William Cyllan Bryant, it is no stratch liam Culien Bryant. It is no stretch of the imagination to fancy "Thana-topsis" was inspired and written in the shadows of the trees around this lovely spot and that

"To him who in the love of nature holds Communion with her visible forms, A various language;"

He drew from nature the exquisite thoughts found in his masterpiece—bu thoughts found in his masterpiece—but automobiles do not stop long enough to indulge in poetic sentiments, so with a lingering look and the stretch of a long hill before. Oyster bay, with its homely little fishing craft and disagreeable odor were close at hand, and with a dash through an open gate the party came in sight of the old fashioned red brick house on Sagamore Hill. In the hurry we forgot to observe written on the gate and trees and every other available space: "No automobiles allowed in the grounds," but with the memory of San Juan hill in mind we dashed on and only stopped when the machine refused to climb another step, fortunately giving the president's westfortunately giving the president's western admirers a chance to look at the house and grounds, and in fact it is rather a disappointing view from all sides. Quiet there is, and in abundance—some to spare, no gossipy neighbors within hailing distance, not even a corner grocery store within a mile of the house—just absolute quiet, dead stillness—a wonderful rest cure for tired brain and overwrought nerves. The main road leads along the sound and is flanked by beautiful homes with lawns stretching to the water's edge, and everywhere are the evidences of prosperous times. Once more the w hite ortunately giving the president's west everywhere are the evidences of prosperous times. Once more the white road leads into Port Washington and nightfall finds a tired party seated before a big log fire in the front room of the bungalow. Sallie Fisher's glorious voice is heard in well known songs: "Dearle" and "The Rosary," and so the day and evening are passed—recalling old Salt Lake days with their many happy memories.

The hospitality of Mrs. Fisher and her daughter are too well known throughout Utah to need comment here, but the friends they made out west are welcome guests always wherever their tents are pitched, whether in city or country.

in city or country.

Miss Fisher left for Chicago two

ago, to begin rehearsals on the April Cinderella, her mother accompanying her.

> George Pyper, manager of the Salt Lake theater, arrived in the city Wed-nesday evening, and every moment is filled with engagements with business men, his friends seeing very little of him. Mr. Pyper will join Mr. and Mrs. Whitney in their trip to Boston on their way home.

A week ago, Mr. George Gillett arrived from Cuba, where he has been throughout the winter. His apartments on Morningside Heights are still occupied by his brother and sister-in-law, Mr. and Mrs. Douglas Bergener, and here he makes his home with them. Last Wednesday evening Miss Jean Cavanaugh left for her home in Lehi. Miss Cavanaugh has lived east with her sister. Mrs. Schragie for two years, studying dramatic art with the classes in Carnegie hall, and also having pri-vate lessons.

vate lessons. . . .

There are many people in Salt Lake who remember Gen. James Clarkson and will be sorry to learn he has been quite ill at his home for some time with an aggravated case of la grippe. The general has left the custom house in good hands and gone to Atlantic City to recuperate. He never forgets his Utah friends, and first among them is Gen. H. B. Clawson and his family, who have a strong hold on the affections of Mr. Clarkson and his family.

Tuesday, the 2sth, being the wedding anniversary of Mr. and Mrs. Easton, a number of their friends were invited to participate in a quiet celebration at

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CHAS. E. EVANS & CO. Presenting Geo. Arliss' Farce "It Up To You William"

SALERNO The Most Deft and Dexterous of al Jugglers

DAISY HARCOURT English Singing Comedienne

MABEL MAITLAND In Old Southern Negro Stories

LEW WELLS. Monologue and Saxophone Eccen.

tricities MANKIN The Frog Man

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ORPHEUM ORCHESTRA.

Every evening (except Sunday), 8:15, 56c, 25c, Box Seat, \$1 00. Matineer Daily (except Sunday) and Monday), 2:15; o0c, 25c, 10c. Bos Seat, 75c.



DOROTHY MARKE,

Leading Lady With Earl Burgess Company at the Grand.

their home on West One Hundred and Twenty-third street. Mr. and Mrs. Whitney, Mr. and Mrs. F. D. Richards, Mr. and Mrs. W. Early and a number of their friends of the "colony" were among the guests, and numerous were the remembrances and good wishes showered upon the host and hostess.

Ada Dwyer Russell dashed im New York Sunday and then dashe out again, merely pausing long analysis.

The edict has gone forth from Horace Mann school, and it is hoped that other high schools in the city will follow in the sensible rules laid down by the first mentioned school principal and teachers in regard to the extreme styles in dressing adopted by the wealthy element who patronize these schools. No more "Merry Widow" nats. no high puffed hair, no collars piercing the ear lobes, no fluffy ruffles around the neck, no high-heeled shoes, and positively no jewelry, but class pins, will be tolerated on any of the pupils. There is a certain class of young Misses who dress in extreme styles, affect all the latest fashions and seem to regard the school room as a place for the display of fine clothes. The teachers announce they care not what is worn outside the building by their pupils, but when they attend

New York Sunday and then out again, merely pausing long to visit the Easton's and gr Pyper, the Whitneys, and Mrs. Dewey Richards, who wing there. Wednesday, Mrs. leaves for Salt Lake, spends

SALT THEATRE Geo. D. Pyper Manager.

Week Beginning Monday, MAY II.

SHAKSPERE WEEK!!!

The management takes great pleasure in announcing the engage ment of the distinguished tragedian, MR. ROBERT MANTELL, who enjoys the distinction of being the only Shaksperean tragedian on the English-speaking stage, and who was recently referred to by William Winter, the dean of American critics, as "the authentic head of

MR. WILLIAM A. BRADY ANNOUNCES

Mr. MANTELL " SHAKSPERE

IN THE FOLLOWING ARRANGEMENT OF PLAY KING LEAR MONDAY NIGHT MACBETH TUESDAY NIGHT—SATURDAY MATINEE HAMLETWEDNESDAY AFTERNOON THE MERCHANT OF VENICE WEDNESDAY NIGHT RICHELIEU Lord Lytton's Romantic Drama. THURSDAY NIGHT

FRIDAY NIGHT OTHELLO KING RICHARD III SATURDAY NIGHT Prices: Ev'gs and Saturday Mat., 25c to \$1.50; box seats, and two row Dress Circle \$2.00. Wed. Mat. 25c to \$1.00.

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THE ACME OF SENSATIONAL REALISM NIGHTS-25, 35, 50 and 75 cents. MATINEES-15 and 25 cents

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SMALLEST BRUTE ACTORS - THE BRAVEST TRAINERS - DOUBL NUBIAN LIONS-LIONESS AND BABIES-BENGAL AND CHINESE THE MONKEYS-AND MANY MORE STRANGE, RARE BEASTS FROM FOR

EIGN LANDS-IT'S A \$100,000 MENAGERIE-UNUSUALLY ATTRACTIVE 100-IMPERIAL AMAZING ACTS-100 SALT LAKE ONE DAN

WEDNESDAY, ADMISSION: Adults, 50c. Children, 25c.